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Maeda Ai's Predicate Theory

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In this paper, I examine Maeda Ai's "Monogatari no Kōzō" (Structures of Stories) and "Kotoba to Shintai" (Language and Body), two articles which feature in his last book, *Bungaku tekusuto nyūmon* (Introduction to Literary Texts, 1988). These two pieces collectively illuminate an aspect of Maeda's narratological theory that has not been discussed before, namely, his significant insight into cinematic narrative as distinct from novelistic narrative. Here I contrast two concepts Maeda develops in these texts, namely "subjective unification" and "predicative unification," and argue that the latter proves to be a central notion in Maeda's narratological enterprise. Maeda's predicate theory, if modified appropriately, can represent a certain aspect of cinematic narrative more accurately than most subject theories. I first examine Maeda's analysis of modern literary texts, and clarify the exact meaning of his term "subjective unification." Maeda characterizes modern texts as subject to two kinds of narrative linearity, namely temporal and "chrono-logical." He considers "chrono-logical" linearity as related to modern readers' habit of "introspection." I propose that what Maeda called "predicatively unified" narratives are not linear in either of these senses, and are thus free from the modern habit of "introspection." I then refer to Maeda's discussion of synecdoche as an example of his predicate theory, and propose that his theory resembles one of montage, an important method in cinematic narratives. Finally, I attempt to provide a more precise definition of his predicate theory, in order to resolve a shortcoming in Maeda's original theorization. I conclude that Maeda's predicate theory is an important assumption underlying his entire scholarly oeuvre.

Keywords: MAEDA AI, NARRATIVE, PREDICATE THEORY, FURUI YOSHIKICHI, OZU YASUJIRŌ, PILLOW SHOTS, KOMORI YŌICHI, SYNECDOCHE, MONTAGE, AKUTAGAWA RYŪNOSUKE

1. Introduction

Maeda Ai 前田愛(1932–1987) was a Japanese literary critic, and a leading figure in Japa-



Maeda Ai (reproduced with the permission by Mrs. Mineko Maeda)

nese literary studies in the 1970s and 1980s. He was a major proponent of so-called “textualism” (*tekusuto ron* テクス ト論), along with Komori Yōichi 小森陽一 (1952–) and Ishihara Chiaki 石原千秋 (1955–). “Textualism” is generally considered as an alternative to the traditional style of literary studies in Japan often referred to as “authorism” or “author theory” (*sakka ron* 作家論), which is largely based on biographical information of the author. Instead of considering novels and other literary works uniquely as products of individual authors, “textualism” examines the ways in which a literary text interacts with various other kinds of texts, their readers, and even social and cultural history. In short, “textualists” refrain from seeing individuals called “authors” as the only source of literary works, and instead investigate the complex

nexus of interconnectability embedded in literary texts.

More specifically, Maeda is well known for his critical works on Edo and modern Japanese literature, including his *Kindai dokusha no seiritsu* 近代読者の成立 (The birth of the modern reader) and *Toshi kūkan no naka no bungaku* 都市空間のなかの文学 (Literature in urban space). *Kindai dokusha no seiritsu* is a collection of Maeda’s scholarly work concerning Edo and Meiji literature, in which he proposes his notion of the “modern reader.” The modern reader, according to Maeda, tends to read literary texts silently, and considers such silent reading as a purely personal experience. Maeda suggests that, as the habit of reading aloud in Edo and early Meiji periods was abandoned, modern readers no longer shared the consumption of literary texts with others as much as Edo and early Meiji audiences did. In the 1980s, in the articles collected in his book *Toshi kūkan no naka no bungaku*, Maeda experimented with cultural studies as an approach to modern Japanese literature. In particular, he studied the ways in which urban spaces influenced various Japanese literary texts, such as Ōgai’s *Maihime* (Dancing girl), and Yokomitsu’s *Shanghai*.¹ Both *Kindai dokusha no seiritsu* and *Toshi kūkan no naka no bungaku* can be regarded as practices of “textualism,” namely, his investigations of various interrelations between literary texts and cultural or social history. Some of Maeda’s major works, including those in these two books, have recently been translated into English (Maeda 2004), and the importance of his scholarship is now widely recognized both inside and outside Japan.

In this paper, however, my focus is on Maeda’s theoretical works in narratology, especially with respect to modern Japanese fiction. The articles I refer to below are “Monogatari no kōzō” 物語の構造 (Structures of Stories) and “Kotoba to shintai” 言葉と身体 (Language and Body).² These are essays included in his last book, *Bungaku tekusuto nyūmon* 文学テキスト入門 (Introduction to Literary Texts), posthumously published in 1988.³ Essays in this volume are relatively unknown outside Japan, but they collectively show some of the assumptions underlying Maeda’s entire scholarship. I will clarify these assumptions (which I will call Maeda’s “predicativism”) through a close examination of these works. I will suggest, ultimately, that

predicativism provides a general framework for his critical endeavors, especially in those late works concerning urban spaces.

Bungaku tekusuto nyūmon is not a well structured book, and it consists of several essays only loosely related to one another. This is a result of Maeda's failure to finish this particular project. Perhaps for this reason, most critics (both inside and outside Japan) have focused on Maeda's earlier scholarship. Komori Yōichi is one of a small number of exceptions to this rule.⁴ For example, Komori writes in his "Commentary" to this book as follows:

The series of articles included in this volume constitutes what we might call a body of incomplete theory that demonstrates the wide-ranging potential of Maeda's scholarship and thought. It goes without saying that the task of reconstructing Maeda Ai's world from the traces that survive of his multifarious thinking is entrusted to the imagination of the reader....⁵

As Komori emphasizes, the value of this late work where Maeda deals with wide ranging theoretical issues has not been fully recognized. Below I attempt to elucidate some of this "potential" in Maeda's narratological work. More specifically, I will argue that an offshoot of Maeda's overall narratological project is the very concept of cinematic (or anti cinematic) narrative. The texts in *Bungaku tekusuto nyūmon* provide some analytic account of what cinema is (and is not), and what a cinematic narrative can (and cannot) do. I first summarize Maeda's narrative theory, and then discuss how it is related to his analysis of filmic narratives.

There are two major notions in the following discussion: "predicativism (*jutsugo shugi* 述語主義)," and "subjectivism (*shugo shugi* 主語主義)." In *Bungaku tekusuto nyūmon*, Maeda coined the term "predicative unification (*jutsugoteki ketsugō* 述語的結合 or *tōgō* 統合)," and explicitly contrasted it to "subjective unification (*shugo teki ketsugō* 主語的結合 or *tōgō* 統合). As I argue below, "predicativism" or "predicative unification" is a central issue in Maeda's narratological enterprise in this book.⁶ This leads me to call Maeda's narrative theory "predicate (narrative) theory," as opposed to "subject (narrative) theory." My task is to provide a precise definition of these concepts, and to investigate their significance in Maeda's narratology as a whole. I will suggest that Maeda's predicate theory can more accurately explain a certain aspect of cinematic representations than most subject theories can.

2. "Chrono-logic" Linearity

Although Maeda was not primarily a cinema scholar, the narratological articles in *Bungaku tekusuto nyūmon* clearly indicate his interest in film studies. Maeda often discusses here various theoretical issues concerning cinematic narratives. For example, he explains how cinematic representations are distinct from linguistic ones. He argues that linguistic narratives, unlike cinematic ones, are not only temporal, but also often "chrono-logical." The "chrono-logic" provides "vertical" narrative components, as opposed to "horizontal" sequential narrative temporality. Consider the following passage from "Monogatari no kōzō."

In the sequence in which the servant's [the protagonist's] change of mind is explained, the flow of narrative time is suspended. In [the original] *Konjaku monogatari* 今昔物語, the temporality [of the narrative] is continuous without any break, but the narrative sequences inserted by Akutagawa [into his version of the short story] intersect vertically with this linear temporal flow. It is probably next to impossible to express this narrative function in visual terms.⁷

Here Maeda analyzes Akutagawa's short story, *Rashōmon* 羅生門, by comparing its narrative structure to that of the original tale in *Konjaku monogatari shū* 今昔物語集 (Tales of Times Now Past). In brief, Maeda argues that the narrative of *Rashōmon* is essentially the same as that of the original tale except that the former contains diegetic sentences describing the protagonist's internal psychology. This diegetic component (namely, the diegesis with respect to the protagonist's psychology) has no corresponding text in the original tale.⁸ Maeda further observes that this diegesis "freezes" or suspends the narrative progression, the "horizontal flow of time," and is inserted "vertically" into narrative time.⁹ As the narrative describes the protagonist's actions, its temporal progression is disrupted whenever it explains why he takes the actions. Maeda argues that it is difficult to put this particular narrative function (diegesis) into cinematic expression. In short, if one compares modern linguistic and filmic narratives, the former is distinguished by the "chrono-logic".

Maeda further analyzes this "vertical" or "chrono-logical" narrative function with reference to Hayden White's well known distinction between a "chronicle" and a "narrative history." White insists that a historian constructs a "narrative history" on the basis of a "chronicle," that is a simple list of events. Maeda mentions this contrast in order to explain further his idea of "chrono-logic." Consider, for example, the following two examples which Maeda cites from E. M. Forster.¹⁰

Example 1: The king passed away. Then the queen passed away.

Example 2: The king passed away. Then, because she was very sad, the queen passed away.

Example 1 is written in a "chronicle" style, while Example 2 is in a "narrative history" style. The latter is more rationalized than the former. Of course, the distinction is a relative one, as one can always ask why the queen passed away because she was sad. This contrast between a chronicle and a narrative story illustrates what Maeda means by "vertical" diegesis. The "chrono-logical" diegesis ("because she was sad") rationalizes the narrative by explaining why she passed away. In short, Maeda's "chrono-logic" pertains to the "why" of a narrative event, especially the "why" of a narrative action. It is this "why" (that is, the logic of the chronology) that Maeda regards as difficult to put into cinematic images.

I believe that the anti cinematic effect of the "chrono-logic" has another significance in a broader context. An investigation of the "why" of a narrative event or action requires an introspective reading of the event or action in question. Actions are typically explained with respect to the reason, and therefore a narrative history often implicitly assumes that there is such a reason. The "chrono-logic" thus pertains to our habit of introspection. When confronting a narrative, the reader tends to investigate introspectively the rational psychology of the actor, even though there may be no reason for the actor to take the action he/she does. "Chrono-logical" rationalization and introspection are two sides of the same coin.

One should note that Maeda's theory thus far is still based on a certain kind of linearity, if not the linearity of a narrative progression. The "chrono-logic" is the logic that there is (or even ought to be) a reason for a narrative event, or that there is a causal relation between an event and its reason. One might refer to Maeda's theory as one of rational linearity, insofar as he assumes that there is a linear relation between an action and a reason for the action. The "chrono-logic" demands that "and then" must be explained by "why," or that one's action must take place for a reason. The working hypothesis here is that Maeda eventually attempts to go beyond this second kind of linearity (namely, "chrono-logical" linearity) when he begins explicating his

predicate theory. Predicativism, unlike subjectivism, has the tendency to undo not only temporal linearity but also the rational linearity of the readers' habitual intellectual thought. It is this point to which I now turn.

3. "Chrono-logic," Introspection, and Predicate Theory

There is a certain ambivalence in Maeda's theoretical stance. On the one hand, his main concern appears to be the application of narrative theories to modern Japanese stories; Maeda attempts to investigate narratological features of various modern texts, and to explain contemporary narrative theories as accurately as possible. On the other hand, however, this theoretical gesture may be understood as a preface to the as yet unexplored possibility of his predicate theory, or his theory of cinematic representations. In short, much of Maeda's narratological enterprise may be interpreted as a kind of self-criticism.

The tasks of disentangling the knotted threads of cause and effect concealed behind events explicitly narrated in a story, and of retracing the process of plot creation which rearranges those threads: these are two of the pleasures allowed to readers of narrative texts. Because we are still constrained by the "system" of realism, which culminates in the nineteenth-century novel, we as [modern] readers are not entirely free from the habit of introspecting into a character's internal psychology (as signified) whenever we find the character's external actions (as signifiers) ...¹¹

This passage follows Maeda's discussion of Hayden White's distinction between a chronicle and a narrative history, or between "pretext" and "text". It should be clear that, by "cause and effect," Maeda means that causal relation in a character's mind which explains his/her external actions. Maeda writes that such introspection into the rational cause of an action is mere custom, historically based on the "system of realism which culminates in the nineteenth-century novel." In other words, the custom of introspection is for Maeda merely a historical contingency. Here, Maeda is somewhat critical of the habit of introspection, of seeking the "why" of a character's external action. While admitting that narrative action is often explained introspectively by readers' rational reflection, he considers such reflective processes to be unnecessary, if not entirely superfluous.

What is interesting is that, while Maeda in this passage appears to be critical of introspective reading of a text, he himself is committed to the same introspective stance in interpreting many modern Japanese texts. His analysis of *Rashōmon* as discussed above is one instance where he engages in the modern habit of introspection. I would like to argue that, although Maeda was himself not entirely free from the linearity of "chrono-logic" readings, he also attempted to explore a certain non linear model of a narrative. Maeda's predicate theory is just such a case of non linear narrative theory, and, with some modification, it can be demonstrated to have a broad significance for analysis in literary and film studies. In many layers of Maeda's scholarship, we can find his consistent concerns about the non linearity of predicate theory.

It may be hypothesized that a certain mode of cinematic representation can function without such introspective psychology, and that Maeda's predicativism ultimately illuminates this aspect of cinematic narratives. A predicate theory is both an *arational* description of an action, and a non linear narrative theory that elucidates a crucial feature of filmic media. I clarify these points below.

4. Synecdoche, Montage, and Cinema

It is possible to summarize Maeda's predicate theory on the basis of two notions: synecdoche and montage. The meanings of these terms, both widely used in rhetoric theories and film studies respectively, will be explained below. Maeda mentions synecdoche in *Bungaku tekusuto nyūmon*, but he does not specifically discuss montage in the same text. However, his description of a synecdoche is very similar to the filmic image of montage. In fact, the cinematic technique called montage sometimes utilizes the rhetoric of synecdoche. Here I explore the similarity of Maeda's narrative theory with a form of the filmic montage theory, and discuss the significance of this montage-based narratology in his thought.

In the third chapter of *Bungaku tekusuto nyūmon*, entitled "Kotoba toshintai" (Language and Body), Maeda discusses Furui Yoshikichi 古井由吉's early shortstory, *Enjin o kumu onnatachi* 円陣を組む女たち (Women playing in a circle).¹² The story consists of seven episodes, but Maeda discusses only the first, in which a middle aged protagonist watches girls playing in a circle in a park. Furui's narrative description focuses on various bodily parts of the girls as they play, such as their upper bodies, their knees, and legs. Maeda argues that this narrative is structured in a very different fashion from most other narratives.

The girls as individuals are removed from this descriptive passage... Instead, the movements of bodily segments, such as upper bodies, lower bodies, knees, lower backs, legs, are depicted collectively, as if they constituted a single beast. That is to say, ... each of these [bodily segments] is a synecdoche [of girls playing in a circle]...¹³

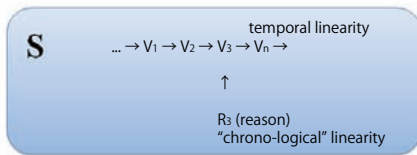
Legs depicted collectively are not directly associated here with knees, or lower backs. One body part is related to another as a synecdoche of the girls playing together in a circle. Maeda considers this narrative a case of "predicative unification," because it does not center on any individual character, and "rejects a linear reading/interpretation (*senjōteki na yomikata o kyozetsu suru* 線条的な読み方を拒絶する)."¹⁴ He expands on this point in the following way.

Usually, when we read a novel..., the basic scheme is that we first find an S [as a subject] and then we encounter V₁, V₂, V₃, V_n [as a series of verbs]. However, in this passage, the situation is entirely reversed. There are S₁, S₂, S₃, S_n, and there is a single V. This text is written in accordance with the principle of predicative unification...¹⁵

In this passage cited from Furui's story, the verb phrase "playing in a circle" (*enjin o kumu*) unifies various subject notions, such as upper bodies, knees, and legs. The focus of the narrative description is on the verb (*enjin o kumu*), but not on any individual subject. Maeda thus regards this story's narrative as unified predicatively, but not subjectively. I schematize the difference between subjectively and predicatively unified narratives in Figure 1. Figure 2 schematizes Furui's short story as an example of the latter.

Note that this particular case of "predicative unification" is not only temporally non linear, but also rationally so. First of all, these bodily movements are presented as simultaneous and not as sequential events. The description is thus temporally non linear. Moreover, each of the bodily depictions is unaccompanied by any rational explanation; that is, they also lack chrono-logical linearity. In short, the passage has neither the "and then" nor the "why" of the action being described. It is also important to realize that the story's depictions of these bodily parts resemble

Subjective unification



Predicative unification

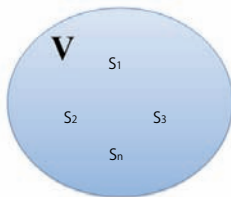


Figure 1: Maeda's subjective and predicative unification. Predicative unification does not entail either temporal or "chrono-logical" linearity

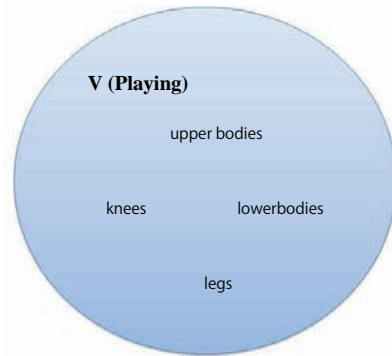


Figure 2: A montage in Furui Yoshikichi's *Enjin o kumu onnatachi*

a cinematic montage, although Maeda himself does not make this point. The images of upper bodies, knees, and legs in this story are exactly like a montage sequence in a film. In a narrative focusing on verb action, descriptive sequences tend to be non linear and there are often "clashes" between images depicting different facets of the action. Some film theorists argue that a montage sequence consists precisely in such a "clash" of different images.¹⁶ Maeda's predicate theory is a narratological equivalent of montage theory in cinema.

Komori Yōichi also mentions the significance of cinema in Maeda's project. However, the way he interprets Maeda's theory is problematic in one important sense. Komori writes as follows.

It is clear why sequence analysis is a theory of temporality, and is bound by subjective unification. "Sequence" is originally a term in the study of film as an art form of temporality. A cinematic sequence is constructed as a meaningful continuity when several scenes are arranged sequentially and continually as its components...¹⁷

Komori insists that cinema is an art form of temporality, and its narrative is therefore based on subjective unification. For Komori, a cinematic image of movement is thus subjectively unified, and a narrative constructed by such images is linear and sequential.¹⁸ However, he disregards another important aspect of cinematic expression: namely its montage. In fact, it is possible to interpret Maeda's predicate theory as representing a literary take on this crucial aspect of cinema. As explained above, editing technique can make a cinematic narrative doubly non linear (that is, both temporally and "chrono-logically"). What I propose here is that Maeda's predicate theory, with one important modification, can serve to elucidate this important aspect of a cinematic narrative.

5. Discussion

Maeda's original predicate theory, which he explicates in his article on Furui's shortstory, is unsatisfactory as it stands. In order for its potential to be fully realized, it is necessary to modify some aspects of his original scheme. The modification I advocate is the redefinition

of predicativism as a non verbal theory instead of a verb based theory. It is important to stress that Maeda's theory is a verb based model, and Maeda mainly discusses verbs as predicates in his explication. However, a grammatical "predicate" does not necessarily signify an action (as in a verb), but can also describe a state or a property. I suggest here that, narratologically, the latter is more interesting than the former. Since a verb predicate tends to imply the existence of a subject, Maeda's verb theory does not clearly distinguish itself from a subject theory. For example, the very usage of the verb phrase, "play in a circle (*enjin o kumu*)," implies that there are girls who play in a circle. Thus, ultimately Maeda's article does not clarify the difference between a subject theory and a predicate theory. This is one problem of his narrative theory, which suggests he should have defined his predicate theory more broadly. In fact, it is the non verbal form of predicate unification that is more commonly observed in both linguistic and non linguistic or visual narratives.

If a narrative begins with the sentence, "it is raining," the predicate, "[it] is raining" provides a basic setting or a background for the main narrative that follows. One may consider this a case of Maeda's "predicate unification," in contrast to a narrative unified merely subjectively, namely, a narrative such as "the woodcutter sits beneath the gate, and recollects the incident he has just seen" in the form of "S V₁, V₂, V₃, ...". The predicate "[it] is raining" does not signify any action, but simply represents a *situation* in which the narrative action to come will take place. Its predicative unification is situational, unlike the S V_n narrative, which is unified substantially. In reality, many narrative texts have a combination of these two forms of unification. But the basic distinction between situational and subjective unification is clear and useful in many respects.

Consider so-called "pillow shots," which are often seen in the films of Ozu Yasujiro 小津安二郎 (1903–1963) and some other Japanese directors. Ozu, for example, inserts shots of surrounding buildings, empty rooms, natural scenery, or particular objects such as a red kettle or a vase, between scenes of his films.¹⁹ These are called "pillow shots," because they are not directly related to causal chains of main narrative events. In many of his films, Ozu embeds narrative scenes with these pillow shots. Sometimes they provide a basic setup for a scene (location, time of day), and narrative actions take place within such a setup. Figure 3 schematizes the structure of cinematic narratives with pillow shots, as surrounding space or context for the actions of various subjects. One should note that the narrative structure of scenes with pillow shots is better analyzed by a predicate theory than a subject theory. Pillow-shots do not stand for narrative action; they merely describe a situation. There is therefore no syntactic subject implied. Their relation to the main narrative is not rationally explainable either. Pillow shots simply present surroundings or the contexts of a scene, and are thus united with the main narrative in a merely predicative, but not subjective, manner.

Although pillow shots often suspend narrative progression in the way narrative diegesis does, their relation to the main narrative is very different. As

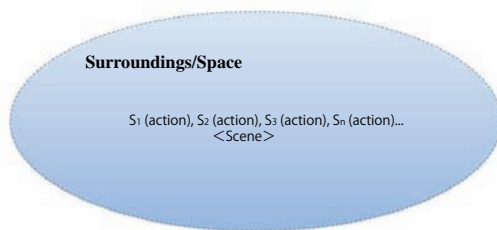


Figure 3: Schematization of the narrative structure of a scene with pillow shots in Ozu's films

discussed above, diegesis in many modern stories tends to rationalize a narrative event, but pillow shots do not usually provide any form of rationalization. Pillow shots are typically mere descriptions of surroundings, space, and atmosphere. Critics have long recognized the importance of pillow shots in Ozu's work, and considered them a major characteristic of his films, along with other stylistic features, such as the so-called 360 degree rule in his camera work, as opposed to the 180 degree rule of Hollywood movies of his time. The problem, however, is that the functions of pillow shots seem to be unexplainable narratologically. Maeda's predicative narratology provides a framework for examining this dimension of Ozu's cinematic style. Another narrative element that strengthens cinema's predicate like structure is music. A melody is not part of narrative linearity, but "surrounds" an action, just as Ozu's natural scenery "surrounds" each narrative scene. Its narrative function is situational, just as the predicate "[it] is raining" is situational. In summary, in both pillow shots and music, no subject is implied, and their structures are thus essentially similar to that set forth in Maeda's predicate theory. Pillow shots and music are unified with scenes by means of what Maeda calls "predicative unification." If Maeda's predicate theory is interpreted in this broad manner, it can not only function without the temporal and rational linearity of a subject theory; it can also highlight some unique characteristics of cinematic narratives. It may be recalled here that both music and pillow shots are distinct features of cinematic narratives. In sum, Maeda Ai's unfinished narratological project has much potential when it is applied to the predicate like structure of cinema.

Maeda is of course best known for his studies on urban spaces, including his writing on Yokomitsu's *Shanghai* and Ōgai's *Maihime*. One might argue that a city or an urban space is another kind of predicate that unifies a narrative text. If so, it is possible to relate the foregoing discussion of Maeda's predicate theory to his scholarship on literature and urban spaces. Figure 4 schematizes the structure of Maeda's cultural study of urban spaces in *Toshi kūkan no naka no bungaku*. The method Maeda deployed to investigate the predicative unification of a text in Furui's narrative proves to be similar to his method for scrutinizing the intricate interconnection between Yokomitsu's novel and the city of Shanghai, or between Ōgai's novel and its surrounding urban spaces in Germany. It may even be possible to regard Maeda's predicative theory as an important aspect of his "textualism," the method of literary scholarship in which the "author" subject is decentered and situated within the surrounding spaces of textual interactions. In any event, it seems that the principle of predicative unification is so essential in Maeda's thought that it dictates many facets of his critical writings.

It is, however, his studies of cinematic representations that have much broader potential for future research. This facet of Maeda's thought has not been well investigated until now. In fact, Maeda himself might not have been entirely aware of this potentiality of his last works. The kind of self-criticism found in Maeda's treatment of "chrono-logic," that is, his ambivalence towards "introspective" reading, may indicate his relative lack of self-understanding,

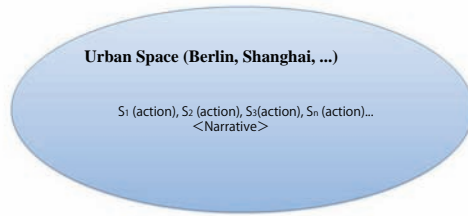


Figure 4: Maeda's cultural study of urban spaces in *Toshi Kūkan no naka no bungaku* is another example of his predicative narratology

rather than the complexity of his ideas on cinema. Still more studies are needed to clarify this promising aspect of his theory on cinema. The term “predicativism” was, of course, used by Japanese philosophers, linguists, and critics even before Maeda. Many of these theorists considered predicativism as an alternative to existing philosophical ideas and/or critical theories, which they thought of as conceptualized subjectively. The most notable among these philosophers/critics are Nishida Kitarō 西田幾多郎 (1870–1945), and Ichikawa Hiroshi 市川浩 (1931–2002). Maeda himself mentions Ichikawa’s major work, *Mi no kōzō* 身の構造 (Structures of the body), in his essays. One should note, therefore, that Maeda’s contribution is not necessarily the notion of predicativism per se, but his narratological investigation of it in the context of modern stories and films. I have attempted, using Maeda’s formulation, to give some precise definition to this diverse notion, and to suggest its wider significance, of which Maeda himself might not have been fully aware.

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NOTES

- 1 MC 5, pp. 145–176 and pp. 251–283, respectively.
- 2 MC 6, pp. 171–189 and pp. 98–116 respectively. All the English translations from this book are my own.
- 3 MC 6.
- 4 Yamada 2006, pp. 80–83 and Komori, Shimamura and Yamamoto 1988, p. 22.
- 5 MC 6, p. 439. The English translation is my own.

- 6 Komori mentions a similar point in his "Commentary." Ibid., p. 451.
- 7 MC 6, p. 178. The English translation is my own.
- 8 Ibid., pp. 176–8.
- 9 Ibid., p. 178.
- 10 Ibid., pp. 178–9.
- 11 Ibid., p. 180.
- 12 Komori mentions this fiction, and comments on its significance in Maeda's overall narratological works. My discussion on synecdoche draws on some of Komori's comments. Ibid., pp. 448–454.
- 13 Ibid., p. 110.
- 14 Ibid., p. 110.
- 15 Ibid., pp. 110–111.
- 16 Sergei Eisenstein defines the method of montage as a "clash" of opposing structural or thematic elements that creates a new idea (Eisenstein 1977, p. 46).
- 17 Ibid., p. 540.
- 18 The term, "sequence," was used in literary and film studies before Maeda. In particular, Maeda mentions T. Todorov's usage of the term in the same essay.
- 19 There are a number of studies of Ozu's cinematic styles, including Burch 1979, and Bordwell 1988.

要旨

前田愛における述語主義

小田桐拓志

本稿では、前田愛の最後期の文学批評的著作である『文学テキスト入門』（1988）、とりわけそこに収録されている「物語の構造」「言葉と身体」の二つの論考を考察する。この二つの論考は、前田愛の物語論における隠れた主題、すなわち、小説的ナラティブと映画のナラティブ、その両者の相違について考察する重要な手がかりとなる。本稿では、これらのテキストにおいて前田愛が詳述している二つの概念、「主語的統合」と「述語的統合」とを対比して論じつつ、特に後者の概念が、前田愛の物語論研究における中心の主題であることを示す。前田愛の述語主義的物語論は、ある変更を加えれば、映画のナラティブのある重要な側面を、主語主義的物語論よりもより精密に考察できるのである。本稿ではまず最初に、前田愛の近代文学テキストについての分析を検討することを通じて、彼の「主語的統合」という概念の正確な意味を明らかにする。前田愛は、近代文学のテキストを、時間的リニアリティと「*chrono-logic*」という二種類の物語的リニアリティによって特徴づけている。さらに前田は、後者（*chrono-logic*）を、近代読者の内省的読書習慣と関係づける。前田のいわゆる「述語的統合」によって成立するナラティブは、この二つのどちらの意味においてもノン・リニア（非線形的）であり、それ故、近代読者の内省的習慣から自由であると考えられる。次に、前田愛の提喻（シネクドキ）についての考察を例に挙げて、彼の述語主義的物語論をさらに詳しく検討し、さらにその物語論が、映画のナラティブの重要な方法の一つであるモンタージュ理論と類似し

ていることを示す。さらに最後に、前田愛自身による述語主義的物語論には一つの重要な難点があることを論じ、その点を改善することでより精密な物語論を定義できることを明らかにする。本稿の考察の結論として、前田愛の述語主義は、彼の文学研究全体に関わる一つの重要な理論的前提であると考えられる。